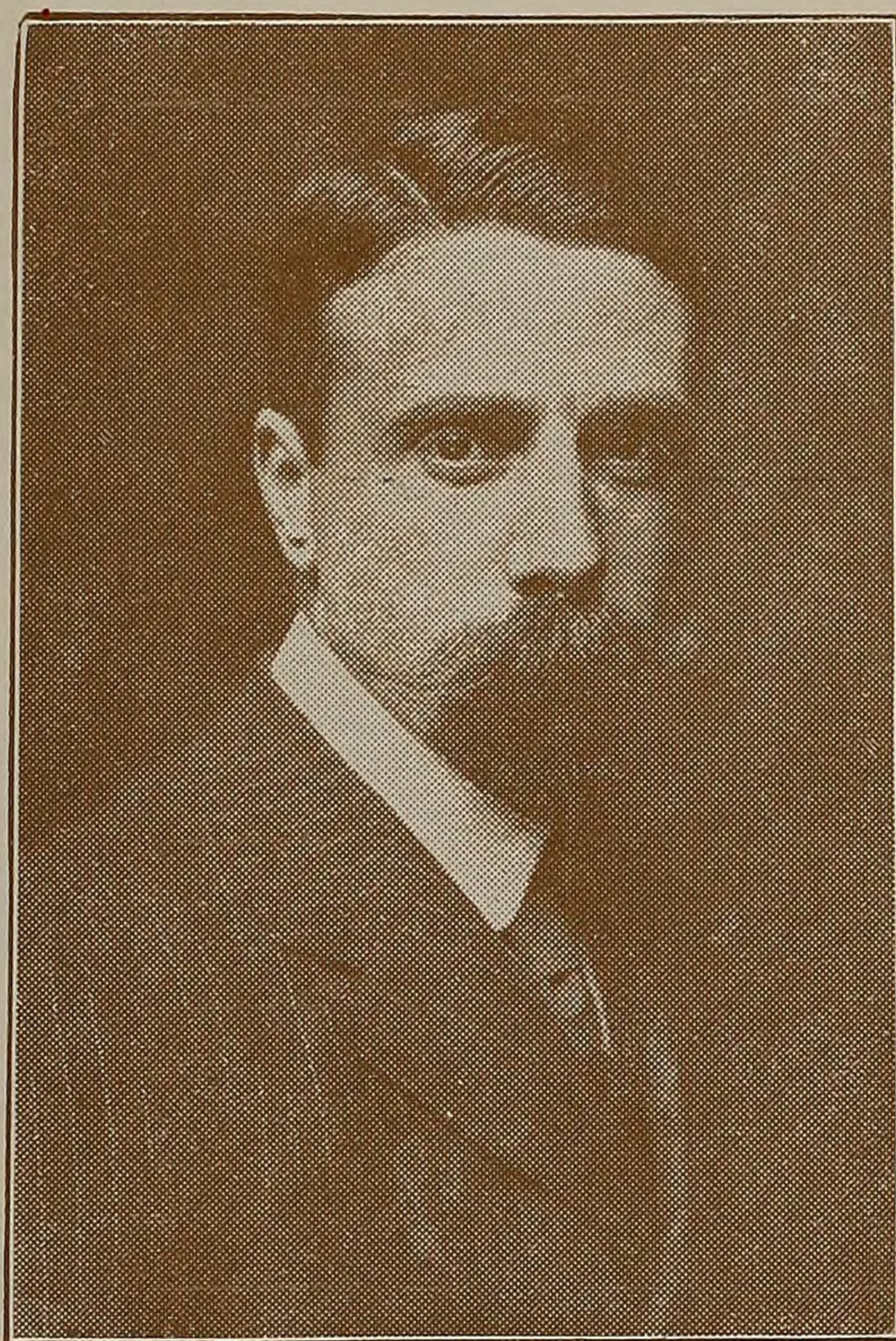


THE KURSAAL,
HARROGATE.

SATURDAY, OCT. 23rd, 1909.



MR. THOMAS BEECHAM,
CONDUCTOR.

Beecham
Orchestra

SIGNOR TAMINI,
TENOR.

MISS
KATHLEEN PARLOW,
VIOLINIST.

Tour Direction



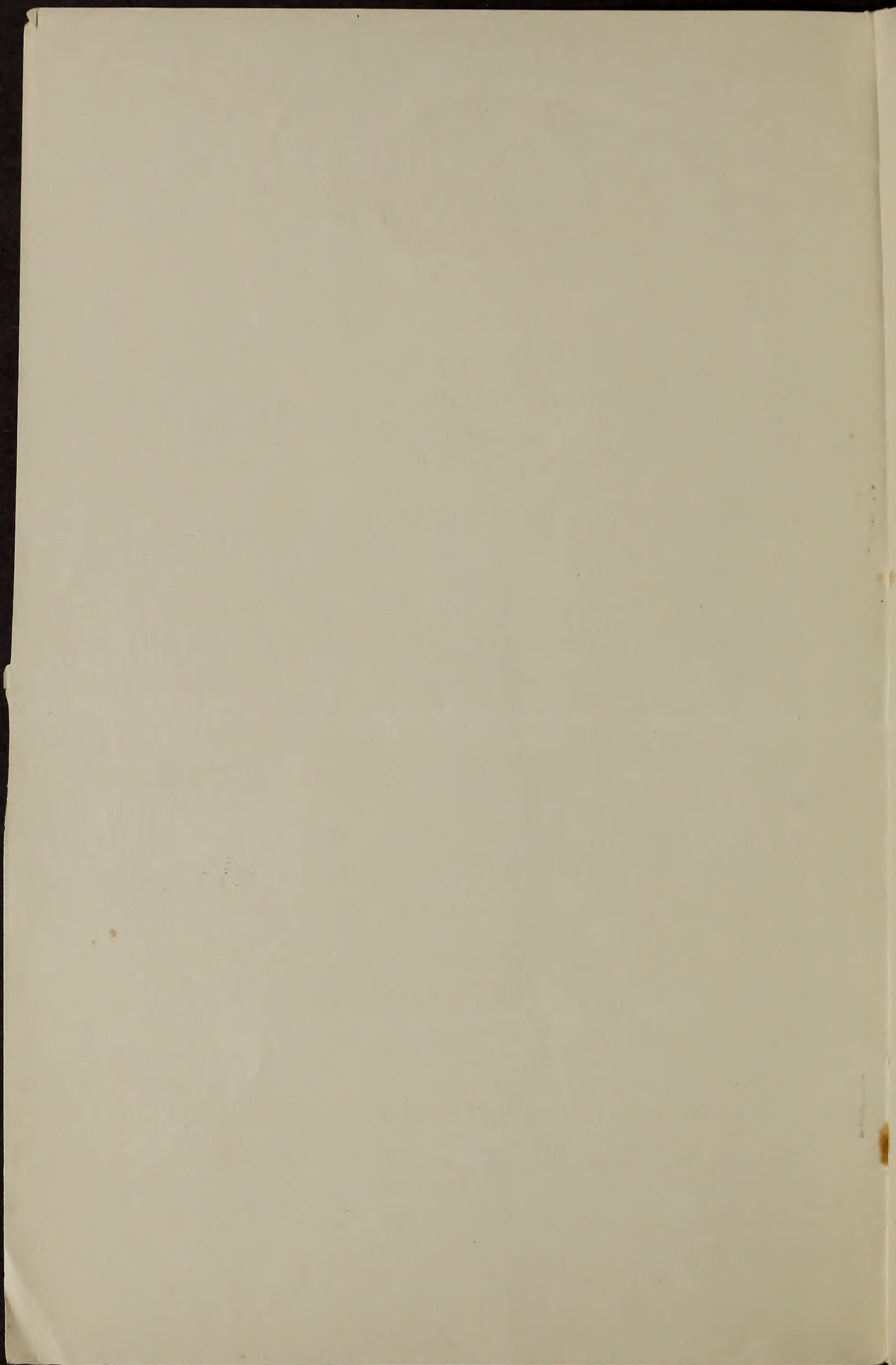
Messrs. Baring Bros.

PROGRAMME

WORDS OF SONGS

ANALYTICAL NOTES

6d.



PROGRAMME

Overture ... "Carnaval Romain" ... *Berlioz*

BEECHAM ORCHESTRA.

Aria "Vesti la giubba" (Pagliacci) *Leoncavallo*

(On with the Motley.)

SIGNOR TAMINI.

Concerto in D for Violin with Orchestra

Tschaikavski

BEECHAM ORCHESTRA.

Song ... Lohengrin's Farewell (Lohengrin) ...

Wagner

SIGNOR TAMINI.

Interval of 10 Minutes.

New Symphony in A flat (Op. 55) ... *Elgar*

BEECHAM ORCHESTRA.

Conductor - - Mr. THOMAS BEECHAM.

Accompanist - - Mr. EDWARD AGATE.

Descriptive Notes

By E. MARKHAM LEE, M.A.,
D. Mus. Cantab.

Hector Berlioz ... Overture "Le Carnaval
Romain" (Op. 9).

This work is constructed, so far as its main themes are concerned, from the Finale of the second act of the composer's opera, "Bensenuto Cellini." The opera deals with a story of Rome at carnival time, and largely concerns itself with gay and brilliant scenes of Rome in festive guise. Not proving specially successful in its original shape, the composer has preserved some of the music by arranging it in this concert form, and thus it adds to the number of picturesque musical paintings describing the joys and delights of carnival.

Nearly the whole overture is in the form of a Tarantella, and with this idea the orchestra makes a bright and bustling commencement, but this is soon seen to be only a prelude to a slow section. The key of C is soon quitted for that of E, where the violas take up the melody. When it next comes (in A, the key of the overture) the 'cellos and wood-wind soar through it with resonant note. The rhythmic devices in the accompaniment at this point are most interesting, especially in the brass and percussion. Two tambourines and a triangle are made use of in this department, and the whole score is effectively laid out. The music becomes more animated as we proceed, and after some rushing scales in the wind-instruments we return to 6-8 time and the springing lilt of the dance rhythm.

We now arrive at the main subject of the overture, all before this having been preludial and introductory. Daintily and with muted strings the violins trip through it.

At first all is delicate and fairy-like, but soon mutes are removed and with a loud outburst a similar theme in the key of G is announced.

The bright festive note sounded in these phrases is kept up with amazing vigour and spirit. There is much rapid repetition of the melodies already quoted, a persistent rhythm of pulsating notes being adhered to. As we proceed there is some development of ideas, and more sustained fragments of melody appear in the bassoons and the brass. But the joyous feeling refuses to be for long kept in the background and quickly drowns some brief attempts at learned imitations. Recapitulation of the two subjects lead to a bright busy Coda, and all comes to an end in an exhilarating vivacious manner.

Leoncavallo ... "Vesta la giubba" ... ("*Pagliacci*")

Vesta la giubba e la faccia infarina.
La gente paga rider vuole qua,
E se Arlecchin t'invola Colombina,
Ridi, Pagliaccio, e ognun applaudira.

Tramuta in lazzi lo spasmo ed il pipnto ;
In una smorfia il singhiozzo e'l dolor !
Ah !: Ridi, Pagliaccio, sul tuo amore infranto.
Ridi del dulo che t'avvelena il cor !

TRANSLATION.

To act, with my heart maddened with sorrow,
I know not what I'm saying or what I'm doing,
Yet I must face it. Courage, my heart !
Thou art not a man ; thou'rt but a jester !

On with the motley, the paint and the powder,
The people pay thee, and want their laugh, you know ;
If Harlequin thy Columbine has stolen,
Laugh, Punchinello ! The world will cry " Bravo ! "
Go hide with laughter thy tears and thy sorrow,
Sing and be merry, playing thy part,
Laugh, Punchinello, for the love that is ended,
Laugh for the sorrow that is eating thy heart.

F. E. WEATHERLY.

Tchaikovsky ... Concerto in D major (Op. 35.)

Allegro moderato. Canzonetta, Finale.

Tchaikovsky's compositions for the violin are not very numerous, and include only this single Concerto, a Valse-Scherzo, a Serenade, and a few detached pieces. Of these the Concerto easily ranks first, and it has, after running the whole gamut of hostile criticism, now firmly established itself as a favourite work both for the virtuoso and for his audience.

Composed in 1877, it was ruthlessly condemned by the critics of the day. Leopold Auer, to whom it was at first dedicated, refused to play it, and it was not until Brodsky, in 1879, had made a venture with it at a Philharmonic Concert in Vienna that it gained in time a full appreciation of its many beauties. The dignified opening movement, the plaintive Canzonetta, and the spirited Finale all contain features of more than ordinary charm, and reveal the imagination of the master.

Standing, like the Concertos of Beethoven and Brahms, in the key of D, it opens with a gentle and yet dignified melody for the orchestra. With a slightly lower tempo the soloist enters, and enunciates the beautiful main theme. After a bright episode this is followed by a seductive and graceful subject in the key of A, very expressive and fascinating. The chief ideas being now stated, there comes regular development, and recapitulation: The solo part abounds in difficulties with rapid runs and delicate staccato passages, and the short cadenza included is the work of the composer. The finish is a heavily marked and exciting *Piu mosso*.

For slow movement there is a brief Canzonetta, melodious but sad. It is in G minor, with a middle section in E flat, and by its expressive phrases affords excellent contrast to the two more fully developed movements. It leads without break to the Finale, the section of the work which most displeased in its early days. This is founded on a bright rhythmic theme, somewhat similar in style to the "Trepak" dance in the "Casse-Noisette" Suite, and is evidently of folk-tune origin. Contrasted with this leading idea is another theme played with marked emphasis by the soloist on the fourth string in the key of A. A brilliant and jubilant movement is constructed from this material, the whole Rondo being sparkling and vivacious.

Wagner. ... "Lohengrin's Farewell."

My trusty swan !
Oh that this summons ne'er had been !
Oh that this day I ne'er had seen !
I thought the year soon would be o'er,
When thy probation would have passed :
Then, by the Grail's transcendent pow'r,
In thy true shape we'd meet at last !
O Elsa, think what joys thy doubts have ended :
Couldst thou not trust in me for one short year ?
Then thy dear brother, whom the Grail defended,
In life and honour thou hadst welcomed here.
If he returns when our sweet ties are broken,
This horn, this sword and ring give him in token ;
His arm will conquer when the sword he raises,
This horn will aid him in the hour of need.
This ring shall mind him who did most befriend him—
Of me, who saved thee from the depths of woe ;
Farewell ! Farewell ! Farewell !! my love, my wife,
Farewell ! Henceforth the Grail commands my life.
Farewell ! Farewell !

Edward Elgar. ... Symphony in A flat (Op. 55.)

- (a) Andante Nobilimente e semplice. Allegro.
- (b) Allegro molto.
- (c) Adagio.
- (d) Lento. Allegro.

This work, so long awaited by the admirers of the composer of "The Dream of Gerontius" and of the "Enigma" variations, appeared in the winter of 1908 and at once justified the opinions of those who had prophesied that when Elgar turned his attention to symphony he would do great things. Dedicated to Hans Richter, "True Artist and True Friend," this work has already earned for itself a notable reputation, and has been many times performed both in England and upon the Continent. It is not possible to appreciate the nobility and depth of its utterances at a single hearing ; study and oft-rehearing are necessary for a true estimate of the value of this, its composer's first, and (so far) only symphony.

A large orchestra is employed, the wind-instruments being most in sets of three : for instance the two oboes are supplemented by the cor anglais, the clarionets by the bass clarinet, the bassoons by the double bassoon. Much use is also made of the harps.

The slow introduction to the first movement presents to us the dignified and emotional melody which at once shows the touch of the composer of "Gerontius." This solemn and noble melody in A flat heard on the flute, clarinet, bassoon and violas, has a steady march-like accompaniment, and in a way dominates the whole symphony. It is repeated by the full orchestra, and then the key changes (somewhat abruptly) to the remote tonality of D minor, in which the opening stands. This Allegro is impetuous and vigorous : it presents a large number of subjects for treatment ; the first of these is forceful and passionate and is first heard upon the strings. In the absence of thematic quotation it is difficult to give any idea of the variety, both in melodic outline and in rhythmic structure, of the materials upon which this movement is constructed. The second subject, in the regular key of the relative major (F) is in six-four time, and is given to the violins and repeated by the clarinet. The beginning of the development section may be discovered from the fact that it is upon the theme of the introductory melody, which now appears upon the horns in the key of C. New thematic matter is also introduced, and the working from here to the end of the movement (including a fine Coda) is very complex, especially in the matter of rhythm. After working up to an imposing climax the movement comes to a quiet ending.

The second movement is the shortest of the four and stands in the key of F sharp minor : it is constructed upon a busy fluttering little figure for the violins in very rapid notes. too serious in character to be termed a Scherzo, it has much of the lightness of that class of movement. In contrast to the first subject is a bucolic and heavily masked one in C sharp minor, heard upon the violas and clarinets ; then follows a return of the first theme. This part of the movement ends in A major : a change to the key of B flat (remote again) ensues, and the Trio portion is presented : this consists mainly of a theme played by the flutes, and continued by the violins. When this has been to some extent utilised there is a return of the earlier part of the Allegro Molto (the F sharp minor subject) which gradually quiets down until merely a single note is left hanging almost inaudibly on.

This note serves as the connecting link between the second and third movements, for the *Adagio* here begins without any break. It is difficult to speak other than extravagantly of the serene beauty of this glorious *Adagio Cantabile*; it is one of the most highly emotional and poetically conceived of all slow movements, and the hearer is led from beauty to beauty, and there is much to enchant the ear, both in luscious melody, in sonorous orchestration, and in ingenuity of device. The theme upon which it is constructed and which is heard upon all the violins, is a note-for-note adaptation of the subject of the second movement (the *Allegro Molto*), with complete change of rhythm and style. Elgar is here in his most felicitous mood, and this *Adagio* breathes a spirit of the most intense earnestness, and conveys to us a message of supreme beauty. This D major movement is indeed an inspired and noble piece of writing.

Like the first movement the last section of the symphony has an extended introduction in slow time. It first of all hints at several preceding fragments, prominent among which is the theme with which the whole work began. When the time quickens from *Lento* to *Allegro* a new and resolute subject is propounded of a strongly marked character in the key of D minor. Contrast to this is afforded by the second theme of the *Finale*, a melodious one for the clarinet. A notable passage follows, one in double sixths with a curious kind of double pedal below it which give the music here somewhat of an Eastern character, and which suggests the influence of Tchaikovsky. After a time we are taken back to our "Motto" theme, and there is much energetic and forceful piling up of climaxes. At length we come to the Coda, a fine piece of writing, in which an apotheosis of the opening theme (once again and finally in the key of A major) is made with strings divided into many parts, with sonorous writing for the whole of the orchestra, and with a final thrilling proclamation of its noble notes from the brass, this theme thunders forth the ending (as it whispered in the opening) of this great symphony.

It is well to bear in mind that Elgar has disclaimed all "poetic basis" for his work: he has given it to us out of the fulness of his life's experience, and in it we may see the antagonism between the actual and the ideal in life, and the eventual triumph of the latter.



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